



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

## Correspondence.

### LAMBREQUIN OR NO LAMBREQUIN.

Editor of *The Art Amateur*:

SIR: We have in our parlor a large, stiff, old-fashioned black marble mantelpiece, and have thought of hiding in part its ugliness by means of a lambrequin of crimson velvet, with an olive or old-gold silk stripe, painted with a vine, and a fringe at the bottom of all. But people say that mantel lambrequins are becoming passé, and advise us not to do it. So we appeal to you as a sort of arbiter elegantiarum in the case. Would you advise the lambrequin, or what would you do?

T. G., Albany, N. Y.

ANSWER.—We do not advise the use of a lambrequin when the mantelpiece is really good in material and artistic in design. But the average marble mantelpiece is a wretched affair, which, if exposed in its native hideousness, would mar the beauty of any room. A black one is even more objectionable. The use of a lambrequin in such a case would be justifiable, we think. But the drapery should not be long and the fringe should be of the simplest kind. Our advice to T. G. is to adopt the heroic remedy: consign the black marble to the cellar, and have a neat wooden mantelpiece put in its place. The cost would not be great, and the lasting satisfaction he would feel in having got rid of such an eyesore, would more than compensate for the trouble. We speak from experience. Our wooden mantelpiece has a narrow valance of Macramé lace, which is very effectively displayed on a maroon satin backing.

### COMPLIMENTS AND QUERIES FROM SCOTLAND.

Editor of *The Art Amateur*:

SIR: I beg to introduce myself as a subscriber to your monthly in the old country here. Volumes I. and II. were completed ere I heard of the publication (the loss is mine) but I have III. and IV. complete. Now I am in a difficulty regarding the binding of my volumes. (1) How can I dispose of those valuable supplements you give us? My intention is to carve wooden "boards" for my volume (it well deserves this), but I cannot think of any arrangement by which I can secure my supplements. Will you kindly advise me in my difficulty in your earliest number? I dare say many of my brother subscribers will be in the same box as myself, and I may tell you that you have not a few appreciative readers on this side the "herring pond." (2) If it be not too much trouble, you might also say how folks on this side can transmit stamps or their equivalent for small amounts, for books or catalogues which many a one would like to procure after reading your advertising columns.

CLAUDE WILSON, Glasgow, Scotland.

ANSWER.—(1) You can easily have the supplements pasted in at the end of the volume *by the edge*, and folded down, as a map is often inserted in the beginning of a book. Any skilful bookbinder will do it for you. (2) The best way to obtain books from advertisers in *THE ART AMATEUR* is by ordering them through some bookseller who has an American connection.

### THE HEIGHT OF THE HUMAN FIGURE.

Editor of *The Art Amateur*:

SIR: Is there any recognized standard among artists as to the relative height of the human figure; and if so, what is it?

STUDENT, Yorkville.

ANSWER.—This question in a somewhat different form has already been answered in our columns. Some of the great artists have drawn their figures as low as seven times the length of the head; others as high as eight and a half, and occasionally even more. For the heroic the height cannot be less than eight. The Apollo Belvedere is eight heads and a half high. Rubens sometimes drew his figures eight heads high, but generally only seven, which no doubt accounts for the heavy appearance that often characterizes them. Mr. Ward's Shakespeare, in the Central Park, New York, is said hardly to exceed six heads in height; but we can hardly recommend that piece of sculpture as a model for students.

### ADULTERANTS OF PRUSSIAN BLUE.

Editor of *The Art Amateur*:

SIR: Can you tell me what are the adulterants used by the manufacturers of Prussian blue for the purpose of diluting the color, giving weight, or as dryers? PALETTE, Utica, N. Y.

ANSWER.—The adulterants are chalk, pipeclay, and the sulphate of lime, and baryta. Sometimes starch, colored blue by means of iodine, is used.

### ARRANGEMENT OF PHOTOGRAPHS.

Editor of *The Art Amateur*:

SIR: Can you or any of your readers suggest some modes of decorating the pages of a photograph album, and of arranging photographs? Surely nothing can be more monotonous than the constrained uniformity in the ordinary portrait album.

S. P., Chicago, Ill.

ANSWER.—In the ordinary small album the places for portraits are so cut as to offer little scope for ingenuity. A separate frame or border may be painted around each, and this, if well done, produces a beautiful effect, although, of course, it does not improve the *arrangement*. In an album decorated in this way, some pages were given the appearance of gold frames, and were very elaborate; others were painted to look like rough wood. Some had a wreath of roses, convolvuli, and white lilies on green leaves; and others a bow of ribbon at the top and bottom, the ends forming the sides. In the large square albums photographs can be freely grouped according to taste, without regard to regularity. A large photograph may, perhaps, occupy the

greater part of a page, leaving little room for a border, or one which must necessarily be small and narrow. For this a twisted ribbon may be managed, or a plait of different colored ribbons, or a plain gold border edged with color. A number of portraits, some overlapping the others—and apparently thrown down in confusion, but in fact, arranged with great care—has a very good effect. An example of this was given on the front page of the June number of *THE ART AMATEUR*; where we gave a glimpse of the Paris Salon. When only heads are used this arrangement is quite simple.

### RAISED WORK IN EMBROIDERY.

Editor of *The Art Amateur*:

SIR: What method would you recommend for raising portions of the surface in church embroidery, so as to give depth of relief? PENELOPE, Utica, N. Y.

ANSWER.—Cardboard cut to the required shape is sometimes used where only a uniform and only slightly raised flat and narrow surface is desired. In mediæval needlework parchment is said to have been employed for this purpose. The legitimate way of producing the effect, however, is by laying lines of whipcord side by side, tacking them down to the linen ground, and laying the gold passing or silk transversely over the surface thus formed. Raising of varying elevation, such as would throw a leaf or a flower into slightly rounded relief, is sometimes effected in modern practice by means of a little cotton wool; but this is not recommended, for cotton wool tends to discolor the gold passing, and the ends of the wool sometimes work through with the silk stitches used in tacking. A better way of producing the same result, although more troublesome, is by the use of little patches of linen, so varied in size and packed one on another as to produce the required relief.

### "GEMEL" RINGS.

Editor of *The Art Amateur*:

SIR: Can you tell me the meaning of the term "gemel ring." I find it in a catalogue of objets d'art, sold in London recently?

S. P. T., Orange, N. J.

ANSWER.—"Gemel" or "gimmel," as it is sometimes called, comes from the Latin "gemellus," twins, and refers to a peculiar kind of wedding-ring, two making one, although separate, and indivisible. Dryden, in his play of "Don Sebastian," thus describes such a ring:

"A curious artist wrought them,  
With joints so close as not to be perceived;  
Yet they are both each other's counterpart.  
(Her part had Juan inscribed, and his had Zaida;  
You know those names were theirs) and in the midst  
A heart divided in two halves was placed.  
Now if the rivets of those rings inclosed  
Fit not each other, I have forged this lie:  
But if they join, we must for ever part."

### CHINESE WHITE.

Editor of *The Art Amateur*:

SIR: I buy my Chinese white in tubes now, because I find it dries up so quickly in the ordinary bottles that it becomes useless and very expensive. With the tubes, however, there is this difficulty: the heavy color falls to the bottom and it becomes difficult to get at it without wasting the liquid. The tube white I speak of is German. It is good, but it is apt to rub off the silk upon which I use it. What do you advise?

S. T. B., Cincinnati.

ANSWER.—It is not wise to buy Chinese white in tubes. As we have often explained to correspondents, it may be kept moist in bottles, if a few drops of clean water are added each time any of the white is taken out. When the white rubs off your work it is a sign that there is a deficiency of mucilage, which is easily remedied by the use of a little gum arabic.

### GILDING ON WOOD.

Editor of *The Art Amateur*:

SIR: In your June issue you described the method of oil gilding for decoration; is there not a simpler way of gilding in parts small white-wood articles? AMATEUR, Newark, N. J.

ANSWER.—After sizing with patent size, gold size the parts to be gilded with quick gold size. This will dry in a short time (sooner in a warm temperature than in a cold). In the course of two or three hours it will probably be ready; this may be ascertained as described under the head of oil gilding, by slightly touching it to see if it be tacky. Then dust a little gold bronze powder over the gold sized parts, with a soft camel-hair brush, and when it is dry blow off the superfluous gold.

### SPATTER-WORK PATTERNS.

Editor of *The Art Amateur*:

SIR: Where can I procure spatter-work patterns. I have understood there is a book of patterns.

MRS. J. W. T., De Quoin, Ill.

ANSWER.—We know of no such book.

### CORRECTING MISTAKES IN "UNDERGLAZE."

Editor of *The Art Amateur*:

SIR: I read in your columns recently that for the person who had some knowledge of painting in oils, pottery painting under the glaze was not so difficult as painting on porcelain. How does one proceed to correct mistakes in underglaze work? Are not the difficulties greater than with enamel painting?

SAMPSON, Selma, Ala.

ANSWER.—It is certainly much more difficult to correct mistakes in underglaze painting. Indeed, mistakes cannot be erased at all without serious risk of injury to the work. You may partially correct a mistake by using a piece of rag or the tip of your brush dipped in turpentine; but it is next to impossible to remove the color entirely when once it has been applied to the ware. A shadow can be lightened, if too dark, when painted with gum and

water as the medium, with crumb of bread; but, if oil and turpentine are used, still greater care should be taken that no wrong strokes or heavy shadows are allowed to mar the accuracy of the drawing or the beauty of the coloring. Provided a perfect sketch is made first, and you know how to draw, there is no reason to fear any false strokes if each color is laid in its place with due consideration and care.

[Much Correspondence is crowded out by a pressure of other matter.]

### ART INSTRUCTION FOR WOMEN.

THE Ladies' Art Association will resume work this season with much improved prospects. To quote the prospectus before us, "its long-cherished plan of having a studio building is now in practical operation." The association has assumed control of the premises, No. 24 West Fourteenth Street, the first floor of which is to be devoted to business purposes and classes, while the second and third floors are to be rented as studios, with unusual advantages to the tenants. More important than the matter of premises, however, is the announcement of the names of the gentlemen who will conduct the classes during the present season. Mr. Thomas Moran—than whom, certainly, no one in this country is more competent—will give instruction in etching; Mr. William H. Lippincott will teach portraiture and drawing from the draped figure; Mr. Hamilton Hamilton landscape painting; and students in china painting will have the advantage of studying under Mr. Camille Piton. There will also be classes in designing, decoration, and drawing from the antique, and Miss Alice Donlevy will have charge of the children's classes. The cost of instruction, we understand, will be quite moderate. An attractive series of lectures, rapid sketching, and musical entertainments has been arranged, and there are to be monthly meetings for the discussion of "the latest and most approved phases in art matters."

A Woman's Institute of Technical Design has been organized in New York under favorable auspices, and, there is reason to believe, will soon be in active operation. It is proposed to teach young women carpet, wall-paper, oil-cloth, lace, and other industrial art designing, and to find employment for students as soon as they become competent. There is, doubtless, plenty of work for all who will qualify for it. Indeed we have the assurance that prominent wall-paper and carpet manufacturers in the city are to be actively interested in the success of the enterprise. Mrs. Florence E. Cory, a practical carpet designer, and favorably known to the carpet trade, is at the head of the movement.

### SUPPLEMENT DESIGNS.

PLATE CXXII., is a collection of designs—"Æsthetes"—suitable for outline embroidery or etching on linen.

PLATE CXXIII., gives a number of floral motives for embroidery or painting. Students of drawing will find these excellent for their use.

PLATE CXXIV., is a design for a plaque—"Chaffinch." Make the tree brown and gray as general tint, with some ochre and neutral gray in parts; buds green (grass green); bird, brown for the beak, bitume and black for the ends of the wings, gray and brown for the back, pearl gray for the lower portion, and salmon for the breast; ground, turquoise blue, very lightly applied.

PLATE CXXV., gives four designs for menu cards, representing Psyche and the fairies, Circe and her victims, the fox and the stork, and Bottom and his attendants. The first might also be used for a dance programme.

PLATE CXXVI., is a collection of designs for Christmas embroideries, contributed to *THE ART AMATEUR* by A. Bernard.

PLATE CXXVII., gives a variety of designs for tiles by Lewis F. Day.

### BOOKS RECEIVED.

LUCILE. By Owen Meredith. Illustrated. Boston: James R. Osgood & Co.

ILLUSTRATED BIOGRAPHIES OF THE GREAT ARTISTS. ALBRECHT DÜRER. By Richard Ford Heath, M.A. MANTEGNA AND FRANCIA. By Julia Cartwright. New York: Scribner & Welford.

THE FATE OF MADAME LA TOUR. By Mrs. A. G. Paddock. New York: Fords, Howard & Hulbert.

THE subject of window draperies has taken such a wide range in the past few years that few people are aware of the improvements in the designs of the lace curtains that were formerly the ambition even of housekeepers who have now high art proclivities. These might well now satisfy the most artistic tastes. Looking over lace draperies at James McCreery & Co.'s there were seen three pairs noteworthy both from their designs and from their exquisite textures. The handsomest of these had three distinct borders in flowers and foliage combined, and the centres filled with richly-wrought garlands. Another had a smaller conventional edge and one wide border, beautifully composed with wheat, grasses, and field flowers, covering half the curtain. The centre was a lovely design of loose garlands of small flowers and long grasses, whose lines were apparently drawn from nature. The third pair, however, was more artistic still. This had first a deep conventional border of intertwining lines, then a second border of delicate flowers and foliage, while over the field spread morning glories in delicate sprays. The texture was shear and foamy, like delicate lace, while the design was executed in stitches which suggested only the skill of the workers in Brussels point.